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IV.—ON THE FORM OF HORACE'S LESSER ASCLEPIADS.

A Lesser Asclepiadean verse ($\rightarrow | - \omega | \text{—} || - \omega | - \cup | - \wedge$) is a logaoedic period composed of two cola, which are separated from each other by a fixed diaeresis. Each colon has three feet—the first: *irrational trochee*, *cyclic dactyl*, *triseme syllable*; and the second: *cyclic dactyl*, *trochee*, *catalectic trochee*. Substitutions are not permitted. Therefore, the verse invariably has twelve syllables, the quantities running in a fixed order. In the Odes of Horace 86 Lesser Asclepiads are found under the form of strophe I, 164 under strophe II, 189 under strophe III, and 70 under strophe IV. Total, 509 verses. Of these, 185 are in Book I, 21 in Book II, 172 in Book III, and 131 in Book IV.

It would at first seem that when these verses are indefinitely repeated, such uniformity of structure could result only in monotony and flat sameness. Yet the fact turns out quite otherwise. A large variety of sound-effects is produced through the poet's management of the following elements: I. Diaereses and Caesuras. II. Sense-Pauses. III. Elision and Echthipsis. IV. Word-Accent as related to Ictus. V. Word-Order. VI. Other Sound-Effects. Let us examine these several phases of the verse.

I. *Diaereses and Caesuras.*

(a) *The verse shows in its parts unequal compactness.* This term is here used to describe the sound-effect of any part of a verse as determined by the number of diaereses and caesuras contained in that part. A verse, for example, whose initial two feet show more diaereses and caesuras than the final two feet, may be said to be more 'compact' in the latter than in the former part. The above thesis is established as follows.

Among Horace's Lesser Asclepiads, diaeresis or caesura as the case may be is found in:

29	per cent	of the verses	after the	1st syl.
48	"	"	"	2d "
54	"	"	"	3d "

28	per cent of the verses after the	4th syl.
8	" " " " " "	5th "
99 $\frac{3}{5}$	" " " " " "	6th "
25	" " " " " "	7th "
25	" " " " " "	8th "
56 $\frac{1}{2}$	" " " " " "	9th "
33	" " " " " "	10th "
I	" " " " " "	11th "
100	" " " " " "	12th "

(b) *The second colon tends to be more compact than the first.* Four points may be adduced to show this: (1) 2579 words occur all told (each word is counted as many times as it occurs); of these 1354 are in the first colon, but 1225 (viz. 129 less) in the second colon. (2) The total number of hexasyllables used is 6 and all of them stand in the second colon. (3) The total number of pentasyllables used is 19, of which all but 7 stand in the second colon. (4) The total number of monosyllables used 423. If our thesis is true, the proportions as compared with the foregoing should here be reversed, and this turns out to be the fact, for 293 stand in the first colon and only 130 in the second. A Lesser Asclepiad then, despite its fixed sequence of feet, accords with other kinds of verse, which as a rule exhibit greater compactness, less opportunity for substitutions, and more regular sound-effects in the final part. The poet's feeling as revealed in Lesser Asclepiads accords with the feeling of the ancients about the arrangement and relative length of cola in a well constructed oration. See Cicero *De Or.* III, 48 *fin.* 50.

(c) *The compactness of the verse as a whole varies somewhat according to the structure of the strophe into which it enters.* Two points of evidence will make this clear. (1) Sense-pauses, so far as they are revealed by punctuation (see p. 290), occur after the 1st syl. of the verse only in those kinds of strophes where three or more Lesser Asclepiads come in succession, viz. in strophes I and III. (2) Strophe I shows Lesser Asclepiads that are more compact than those figuring in strophes II, III, or IV. The Lesser Asclepiads in strophe IV, for example, when compared with those forming strophe I, show relatively

10	per cent more cases where a word ends with the	1st syl.
4	" " " " " " " " " "	4th "
5	" " " " " " " " " "	7th "

2	per cent	more cases where a word ends with the	9th syl.
3	"	" " " " " " " " " "	10th "
4	"	" " " " " " " " " "	11th "

Only the 3d syl. shows a decrease and that a slight one. The above thesis is explained, in part, by the fact that into the said three strophes there enters a variety of verses, as regards the number and arrangement of feet, whereas strophe I is composed exclusively of Lesser Asclepiads, complex and intricate metrical demands being most readily satisfied with short words. Contrast for example the elegiac couplet and the heroic verse: the preponderance of long words is generally to be found in the latter.

(d) *The compactness of the verse varies according to the period in Horace's life when it was composed.* It becomes gradually less compact, the change affecting first the forward colon (viz. in Book III) and finally the second colon (viz. in Book IV).

The Lesser Asclepiads in Book III, when compared with those in Book I, show an appreciable tendency to have words end *more* frequently with the

2d syl. (increase: 9 per cent)	8th syl. (increase: 2 per cent)
4th " (" 9 ")	

This more than offsets the fact that words end *less* frequently in the

1st syl. (decrease: 4 per cent)	7th syl. (decrease: 1 per cent)
3d " (" 7 ")	10th " (" 1 ")

The change, then, from Book I to Book III is toward a less compact verse, especially in the first colon, diaereses and caesuras increasing particularly after the 2d and 4th syllables.

The Lesser Asclepiads in Book IV, when compared with those in Book III, show an appreciable tendency to have words end *more* frequently with the

1st syl. (increase: 7 per cent)	10th syl. (increase: 4 per cent)
7th " (" 5 ")	11th " (" 2 ")
9th " (" 3 ")	

This far more than offsets the fact that words end *less* frequently with the 8th syl. (decrease: 8 per cent). The change, then, from Book III to Book IV is toward a less compact verse, especially in the second colon, diaereses and caesuras increasing particularly in

the 7th, 9th, 10th, and 11th syllables. This thesis may properly be considered in locating an ode of doubtful date.

(e) *Taking into account all possible arrangements of diaereses and caesuras in a Lesser Asclepiad, we find that Horace chose to employ but few of them.* The first colon, for example, in the form *monosyllable, quadrisyllable, monosyllable* was avoided. (For the reason, see p. 292). Only three of the 509 verses begin with a monosyllable followed by a quadrisyllable, and in two of these Horace does not write another monosyllable as the third word but—a thing that nowhere else occurs in his Lesser Asclepiads—he omits the diaeresis between the cola. These two cases are in II, 12, 25 and IV, 8, 17. The latter verse is by many regarded as spurious, and the former is partly justified by the fact that the place for the diaeresis corresponds to the division between the parts of a prepositional compound word (*de-torquet*).

The fact is, 2048 different arrangements of diaereses and caesuras are possible in any verse of twelve syllables. (The formula for finding this number in the case of any verse is 2^{n-1} , n being the number of syllables in the given verse). Yet Horace among 509 verses chose to employ simply 142 out of the 2048, confining himself indeed, as a rule, to the use of only 12. For convenience, we shall represent this aspect of the subject as follows. "3-6-9-12" designates a verse whose diaereses and caesuras, as the case may be, fall after the third, sixth, ninth, and twelfth syllables. Horace's favorite arrangements are:

3-6-9-12 occurring 45 times.	1-3-6-9-12 occurring 16 times.
2-3-6-9-12 " 23 "	3-6-7-9-12 " 14 "
2-6-9-12 " 21 "	2-6-7-9-12 " 12 "
3-6-8-12 " 18 "	1-3-6-8-12 " 12 "
2-4-6-9-12 " 16 "	1-3-6-7-10-12 " 11 "
4-6-9-12 " 16 "	3-6-10-12 " 10 "

Examples of these twelve types are:

Maecenas atavis edite regibus.
 quicquid de Libycis verritur areis.
 late conspicuum tollere verticem.
 obstrictis aliis praeter Iapyga.
 ignem fraude mala gentibus intulit.
 iracunda diem proferet Ilio.
 sic fratres Helenae lucida sidera.

mittamus, scelerum si bene paenitet.
 numquam demoveas, ut trabe Cypria.
 qui semper vacuam semper amabilem.
 nec tristis Hyadas nec rabiem Noti.
 turparunt umeros immodicae mero.

(f) *Why were these arrangements preferred?* They seem to embody word-groups easily enunciated by the reader, symmetry in the divisions of the verse, the requisite variety of sound, and a certain subtle word-rhythm that plays, now within, now without the rhythm of the feet. To express it negatively, they avoid unwieldy and unbeautiful word-lengths and word-combinations; they avoid weak and unmusical verse-endings, unpleasant monotony, such as a verse composed exclusively of monosyllables or of dissyllables or one wherein the diaereses are relatively too numerous or one wherein ictus too often coincides with word-accent.

(g) *The ends of words fall so that they do not generally coincide with ends of feet; otherwise expressed, caesura is more common than diaeresis.* The degree in which this is true may be gathered from the following facts. The word sequence wherein a single word builds each foot is indicated by the scheme 2-5-6-9-11-12. This form, however, nowhere occurs. Somewhat similar to it though are the following six forms, each occurring but once: 2-5-6-12, 2-5-6-10-12, 2-5-6-8-10-12, 2-5-6-8-12, 2-5-6-8-9-12, 2-5-6-9-10-12. Even in these rarely occurring forms it is to be observed that when the poet allows coincidence in the first colon, he generally avoids it in the second—a phase of the subject that is more fully treated below.

(h) *Monosyllabic words are not evenly distributed throughout the verse.* A monosyllabic word stands in

30	per cent of the verses as the						1st syl.
8	"	"	"	"	"	"	2d "
11	"	"	"	"	"	"	3d "
$1\frac{1}{8}$	"	"	"	"	"	"	4th "
$\frac{1}{2}$	"	"	"	"	"	"	5th "
7	"	"	"	"	"	"	6th "
19	"	"	"	"	"	"	7th "
$\frac{1}{2}$	"	"	"	"	"	"	8th "
$2\frac{3}{4}$	"	"	"	"	"	"	9th "
$2\frac{1}{3}$	"	"	"	"	"	"	10th "
$\frac{1}{5}$	"	"	"	"	"	"	11th "
1	"	"	"	"	"	"	12th "

Five of the verses have a monosyllable standing in the twelfth place, but three of these are strengthened by an elided *est* or *et*; so only two out-and-out cases remain and these are in IV, 13, where Horace's work seems less careful than in the general level of Book III. In only one of these five cases is the final monosyllable preceded by another monosyllable.

The table shows that monosyllables are more numerous in the first than in the second colon. They are massed in each case in the forward part. In a general way, each colon becomes more and more compact, as the reader moves from the beginning to the end of it. A colon accordingly takes on, to some extent, the characteristics of a verse. This is confirmed by other features that are common to the Lesser Asclepiadean verse and colon: the end of either regularly coincides with the end of a word; the rhythmic pause after either is often made the place for a sense pause. On the whole, the position and relative frequency of monosyllables harmonize with the foregoing theses.

There are certain points in the verse where monosyllables do not often occur, for the reason that the presence there of one monosyllable necessarily entails another in adjacent position. Such are the 2d, 5th, 8th, and 11th places. The poet generally avoided a heaping up of monosyllables, except for some special effect of sense or sound, the reason being that a series of monosyllables does not carry the rhythm well and besides produces monotony.

What is the prevailing quantity of the monosyllables? We find that the ratio between the total number of long and the total number of short monosyllables used by Horace does not correspond to the ratio between the total number of long and the total number of short monosyllables commonly occurring in Latin prose. In choice and arrangement of monosyllables he shows a strong preference for those fulfilling the conditions of *long* quantity. The underlying reason seems to be that monosyllables, for purposes of versification, are wanting in fluent and rhythmic properties, particularly so when they are short in quantity. In the latter case, each word lasts only one *mora* of time and is not reinforced by an ictus.

The heaping up of monosyllables at the outset of the cola is partially accounted for by the idiom of the Latin language, whereby many a common collocation of words begins with a monosyllable. The explanation, however, probably lies in part

also in the varying prominence belonging to the several ictuses of the verse. There is ground for believing that the first ictus of each colon was more definitely marked by the ancient reader than the other two. The evidence is somewhat as follows: (1) A similar effect is found in certain other kinds of verse, such as iambic trimeter, where the first foot in each dipody is characterized by a primary ictus and the other by a secondary ictus. (2) In order to make the rhythm plain to a hearer, one has generally less and less need of an ictus as he proceeds through the colon; after passing over a foot or two the swing of the rhythm is established, so to speak, and the differentiations of quantity alone, or almost alone, are able to sustain the movement. (3) Within the first colon the favorite place for punctuation is after the second syllable (p. 291), and the favorite places for a word to end are with the second and third syllables (p. 283); within the second colon, the favorite places for punctuation are after the seventh and eighth syllables of the verse, and the favorite place for a word to end is with the ninth syllable; the broken part, then, the part needing an ictus to reinforce the quantities in pointing the rhythm, is the forward portion of each colon. (4) Long words, which always have less need of an ictus than short ones for producing a rhythmic effect, gravitate as we have seen to the latter part both of a colon and of a verse. (5) In all kinds of verse the sound-effects become progressively more regular, as one approaches the conclusion of a colon and particularly the conclusion of a verse. (6) Compare in this connection the iambic dipody, whose first foot is loosely formed either by an iambus or by an irrational spondee, while the final foot must conform strictly to the law of the meter. On the whole, therefore, monosyllables were not only generally reinforced in the rhythm by having long quantity and the ictus, but they seem to have been most acceptable to the poet's feeling when they formed those syllables which had the most prominent ictus.

(i) *The caesuras falling within the cyclic dactyls are more frequently masculine than feminine.* This thesis bears on the question whether the cyclic dactyl should be represented —ω or —ω. Within the cyclic dactyl of the first colon occur 417 cases of caesura, of which 144 are feminine and 273 are masculine. It is to be noted also that the masculine is relatively more numerous in those forms of the verse which the poet employs over and over again (p. 286). Within the cyclic dactyl of the

second colon occur 255 cases of caesura, of which 129 are feminine and 126 are masculine. The evidence of the second colon does not mean that the feminine caesura in the cyclic dactyl is in itself preferred. A special circumstance here tends to multiply the feminine caesura beyond its normal frequency. The proximity of the main diaeresis makes a monosyllable necessary at the outset of the second colon every time a masculine caesura is used in the cyclic dactyl. But monotony would result if a monosyllable frequently began the second colon. To obviate this, therefore, the poet resorts to a feminine caesura more often than would otherwise happen. The facts on the whole seem to point, in the case of the Lesser Asclepiads at least, to a cyclic dactyl in the form $-\omega$.

II. *Sense-Pauses.*

Kiessling's edition of Horace has been made the basis of the following observations. Punctuation appears in

$\frac{4}{5}$	per cent of the verses after the						1st syl.
$6\frac{4}{5}$	"	"	"	"	"	"	2d "
$3\frac{3}{4}$	"	"	"	"	"	"	3d "
$2\frac{1}{2}$	"	"	"	"	"	"	4th "
$1\frac{1}{2}$	"	"	"	"	"	"	5th "
24	"	"	"	"	"	"	6th "
4	"	"	"	"	"	"	7th "
4	"	"	"	"	"	"	8th "
$3\frac{1}{2}$	"	"	"	"	"	"	9th "
2	"	"	"	"	"	"	10th "
$\frac{1}{5}$	"	"	"	"	"	"	11th "
40	"	"	"	"	"	"	12th "

The foregoing theses are in general confirmed by the above *data*. Touching thesis (b), for example: *within* the first colon there occur 59 commas, 8 colons and semicolons, and 12 full stops (total, 79), while within the second colon there occur only 29 commas, 2 colons and semicolons, and 2 full stops (total, 33). Again, touching thesis (c): Among the Lesser Asclepiads that enter into strophe I, viz. 86 in number, there are within the verses 23 commas, 6 colons and semicolons, and 4 full stops (total, 33), while within those that enter into strophe IV, viz. 70 in number, there are 23 commas, 6 colons and semicolons, and 9 full stops (total, 38).

Within the first colon the favorite place for punctuation is after the second syllable, whereas the favorite place for the end of a word is with the third syllable. Within the second colon the favorite place for punctuation is after the seventh or eighth place, whereas the favorite place for the end of a word is with the ninth syllable. Why this is, we are unable to explain.

III. *Elision and Ecthipsis.*

The cases of elision and ecthipsis as they occur throughout the twelve syllables of the verse are indicated in the following table:

	syl.	syl.	syl.	syl.	syl.	syl.	syl.	syl.	syl.	syl.	syl.	
	I	2	3	4	5	6	7	8	9	10	11	12
Elision,	0	1	9	4	3	8	6	1	6	5	2	2 = 47
Ecthipsis,	0	1	12	2	1	3	5	5	1	3	1	1 = 35
Total,	0	2	21	6	4	11	11	6	7	8	3	3 = 82

There are then 82 cases among 509 verses; 25 fall in Book I (185 vv.), 3 in Book II (21 vv.), 44 in Book III (172 vv.), and 10 in Book IV (131 vv.). The *data* here, and elsewhere in this paper, indicate that the Lesser Asclepiads of Book III are later than those of Book I. This table offers further evidence for the statement that the sound-effects become more regular as one approaches the end of a verse. We have seen that a colon and a verse are similar in nature; that they are not identical appears, among several reasons, from the fact that elision and ecthipsis may take place freely at the close of the forward colon but not of the verse. Conformably to theses already laid down, this table shows that the two cola are differentiated as regards sound-effects.

IV. *Word-Accent as related to Ictus.*

At the end of the verse word-accent coincides with ictus in the case of (1) a final word having three or more syllables (337 such cases occur); (2) the last two words when they are trisyllables (169 cases); (3) the last two words when the verse closes with a monosyllable preceded by a word of two or more syllables (4 cases); (4) and the last word when the verse closes with two monosyllables (1 case). But in the cases included under (1) and (2) an ictus falls on the final syllable of the verse, where there is no word-accent.

Word-accent and ictus do not coincide in the last two words, when the verse closes with a dissyllable (167 cases).

At the *outset* of the verse word-accent and ictus coincide in the case of the first two words, when they are a monosyllable followed by a trisyllable (21 cases), also in the case of the first three words, when they occur in the sequence monosyllable, quadrisyllable, monosyllable (1 case; p. 286) or dissyllable, trisyllable, monosyllable (7 cases).

Not a single case occurs where a word-accent coincides with every ictus in the verse. Nine cases occur where word-accent (5 in number) coincide with the first five ictuses of the verse. In all kinds of verse there is a certain part of the line where coincidence of word-accent and ictus is generally bound to occur. The location of this place varies according to the structure of the verse. Being forced then to admit this sound-effect at one place, the poet generally takes pains to avoid it elsewhere in the verse. In Lesser Asclepiads coincidence regularly takes place throughout the second colon up to, but not including, the final syllable. This effect is generally counterbalanced, as we should expect, by non-coincidence elsewhere.

V. *Word-Order.*

Lesser Asclepiads have such length, sequence of quantities, and location of rhythmic pauses, that they are specially adapted for containing balanced and symmetrical expressions, the contrasted and coordinate words being thrown into relief by the verse-form. Examples are:

(a) Chiasmus.

<i>luctantem Icaris fluctibus Africum</i>	(I, 1, 15).
stratus nunc ad <i>aquae lene caput sacrae</i>	(I, 1, 22).
seu rupit <i>teretes Marsus aper plagas</i>	(I, 1, 28).

(b) Agreement of the first and last words in a verse.

<i>Myrtoum pavidus nauta secet mare</i>	(I, 1, 14).
<i>mactata veniet lenior hostia</i>	(I, 19, 16).

(c) Corresponding inflectional endings at the close of the two cola.

quidquid de Libycis verritur areis	(I, 1, 10).
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- (d) Interlocked word-order.

Maecenas atavis edite regibus (I, 1, 1).

- (e) Each colon of a verse occupied by a word group.

obstrictis aliis praeter Iapyga (I, 3, 4).

- (f) Anaphora.

nec tristis Hyadas, nec rabiem Noti (I, 3, 14).

- (g) Variety is given to the verse, among other ways, by having it composed, now of a few, now of many words.

agros Attalicis condicionibus (I, 1, 12).

quo fugit Venus, heu, quove color ? decens (IV, 13, 17).

- (h) Variety is also given by having some verses show no marked balance or symmetry in the arrangement of their words.

possent ut iuvenes visere fervidi (IV, 13, 26).

quo motus ? quid habes illius, illius (IV, 13, 18).

- (i) A pair of coordinate monosyllables, each standing properly in an emphatic place, may be placed : (1) one at the outset of the first colon, and one at the outset of the second colon. These cola may belong to the same verse or to two successive verses. See example under (f) and

me doctarum ederae praemia frontium

dis miscent superis : me gelidum nemus (I, 1, 29 and 30).

- (2) At the outset of the first or second colon of two successive verses.

seu visa est catulis cerva fidelibus,

seu rupit teretes Marsus aper plagas (I, 1, 27 and 28).

digne scripserit, aut pulvere Troico

nigrum Merionen, aut ope Palladis (I, 6, 14 and 15).

- (3) In the first and last places of a colon.

nos convivia, nos proelia virginum

(I, 6, 17).

audivere, Lyce, di mea vota, di

(IV, 13, 1).

- (4) In the middle of the first colon of two successive verses.

spernit, nunc viridi membra sub arbuto

stratus, nunc ad aquae lene caput sacrae (I, 1, 22 and 23).

- (5) In the middle of the first and second cola.

sollers nunc hominem ponere nunc deum

(IV, 8, 8).

quas aut Parrhasius protulit aut Scopas

(IV, 8, 6).

(j) Verses arranged symmetrically, as regards the number of syllables in the words and the order of the words, are indicated in part on p. 286. Other examples are:

votiva paries indicat uvida (3 syl., 3 syl., 3 syl., 3 syl.), (I, 5, 14).
est qui nec veteris pocula Massici (1 syl., 1 syl., 1 syl., 3 syl.,
 3 syl., 3 syl.), (I, 1, 19).

prudens Oceano dissociabili (2 syl., 4 syl., 6 syl.), (I, 3, 22).

quam lentis penitus macerer ignibus (1 syl., 2 syl., 3 syl., 3 syl.,
 3 syl.), (I, 13, 8).

certat tergeminis tollere honoribus (2 syl., 4 syl., 2 syl., 4 syl.),
 (I, 1, 8).

quassas, indocilis pauperiem pati (2 syl., 4 syl., 4 syl., 2 syl.),
 (I, 1, 18).

Censorine meis aera sodalibus (4 syl., 2 syl., 2 syl., 4 syl.), (IV,
 8, 2).

sollers nunc hominem ponere nunc deum (2 syl., 1 syl., 3 syl.,
 3 syl., 1 syl., 2 syl.), (IV, 8, 8).

VI. Other Sound-Effects.

A. *Inter-verse hiatus*. When one verse ends with a vowel or *m* and the next verse begins with a vowel or *h*, there results what may be termed inter-verse hiatus. Although Horace seems in general to have avoided this sound-effect in his best lyrical work, still 36 times it occurs between a Lesser Asclepiad and a following verse, affecting

$5\frac{1}{2}$	per cent of the Lesser Asclepiads in					I, 1.
15	"	"	"	"	"	" I, 3.
0	"	"	"	"	"	" I, 5.
0	"	"	"	"	"	" I, 6.
0	"	"	"	"	"	" I, 13.
10	"	"	"	"	"	" I, 14.
11	"	"	"	"	"	" I, 15.
$12\frac{1}{2}$	"	"	"	"	"	" I, 19.
$12\frac{1}{2}$	"	"	"	"	"	" I, 21.
0	"	"	"	"	"	" I, 23.
$6\frac{1}{2}$	"	"	"	"	"	" I, 24.
$16\frac{1}{2}$	"	"	"	"	"	" I, 33.
10	"	"	"	"	"	" I, 36.
0	"	"	"	"	"	" II, 12.
6	"	"	"	"	"	" III, 7.

8 per cent of the Lesser Asclepiads in III, 9.						
0	"	"	"	"	"	III, 10.
0	"	"	"	"	"	III, 13.
25	"	"	"	"	"	III, 15.
3	"	"	"	"	"	III, 16.
7	"	"	"	"	"	III, 19.
9	"	"	"	"	"	III, 24.
0	"	"	"	"	"	III, 25.
12½	"	"	"	"	"	III, 28.
0	"	"	"	"	"	III, 30.
30	"	"	"	"	"	IV, 1.
8	"	"	"	"	"	IV, 3.
3	"	"	"	"	"	IV, 5.
5½	"	"	"	"	"	IV, 8.
0	"	"	"	"	"	IV, 12.
7	"	"	"	"	"	IV, 13.

In a general way the poems having much inter-verse hiatus show signs of early workmanship, carelessness, or want of recent practise in writing lyric poetry. Horace indirectly states the last named fact in IV, 1 and inter-verse hiatus is there abundant. Much inter-verse hiatus marks I, 3, which is one reason for assigning it to an early period. In the same direction points *perrupit* (v. 36) with the last syllable long by diastole—a trait that is wanting in his later work. Where much inter-verse hiatus appears we generally find remarks like the following among the commentators: I, 15—"In this perhaps youthful experiment Horace attempts, as Quintilian says of Stesichorus, to support the weight of an epic theme on the lyre." I, 21—"The poem may be a sketch for a *carmen seculare*." In fact, the metrical art of a Greek or Roman poet sometimes undergoes such orderly and systematic development, that having plotted the curve of his growth, so to speak, we are able to locate chronologically a selection from his poetry simply by noting the characteristics of its form. III, 15 for example shows so much inter-verse hiatus that one is led to suspect the poem is an early effort. This view receives confirmation in Kiessling, who from another point of view says it "gehört mit I, 25 und IV, 13, sowie den Epoden 5 und 8 zusammen, den der alexandrinischen Dichtung geläufigen Typus der alten noch immer mannstollen Vettel zu zeichnen."

B. The question arises, why the second syllable of a Lesser

Asclepiad is irrational. The answer may be in part as follows. The part of a word used to fill this place was already familiar to the ancient in its *long* form. When he heard this sound compressed into the time of a short standing between two long syllables at the outset of the verse, a peculiar musical effect—rich and full—was produced. A trochee beginning the verse would have given quite a different effect.

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